

# LEADERSHIP INITIATIVES

## FISCAL YEAR 2001 FACTS AND FIGURES Leadership Initiatives

Dollar Amount for  
Leadership Initiatives:  
\$11,588,771

Through its Leadership Initiatives, the National Endowment for the Arts complements its principal grantmaking activity by developing and implementing projects that address special needs to advance the arts in American life. These initiatives are frequently undertaken in collaboration with nonprofit organizations or other federal agencies. Initiatives funded this year include continuation of projects funded in previous years, such as the National Millennium Projects and New Public Works, and others that are new, such as the Sesame Street Music Works.

## ACCESSABILITY

The AccessAbility Office serves as the advocacy and technical assistance arm of the NEA for older Americans and those who are disabled or living in institutions and long-term care settings. The Office works in a myriad of ways to assist staff, grantees, and applicants in achieving the NEA's goal of increased access to the arts for all Americans. The Office's efforts include providing technical assistance, such as convening panels, workshops, and symposia for arts service groups and organizations, and working through interagency agreements with other federal agencies, such as the agreement with the U.S. Department of Justice to train and place artists in one-year residencies at federal correctional institutions. The focus of these efforts is inclusion, opening up existing programs and outreach to citizens who would not otherwise have opportunities to be involved in the arts.

Artworks artists work with the On Lok Senior Health Center in San Francisco, California to create Chinese lanterns to be displayed throughout the center.

Photo by Sue Tallon  
Photography



## NEA SUPPORTS CREATIVITY AND AGING STUDY

America and the world are witnessing an explosion in the number of people aged 65 or older who are seeking meaningful ways to spend their leisure time. Experience has shown that older people involved in arts

programs, conducted by professional artists, have dramatic improvements in their quality of life.

To document these experiences, the NEA AccessAbility Office developed an interagency agreement in FY 2001 with the U.S. Department of Health and Human Services to

support a three-year study that measures and evaluates the effects of arts programming on older Americans. In addition, the American Association of Retired Persons and Guttman Foundation are providing funding for this first-ever study.

George Washington University in Washington, DC will conduct the study, involving more than 600 participants in arts programs administered by the Levine School of Music in Virginia, Elders Share the Arts in New York, and Artworks in California. This study will document the importance of arts in the lives of older citizens, and the improvement in their quality of life. The ultimate goals of this effort are to significantly expand arts programming for, by, and with older Americans and to increase support for such programs within the public and private sectors.

## FOLK & TRADITIONAL ARTS INFRASTRUCTURE INITIATIVE

For more than 20 years, the NEA has helped to create and support a network of folk and traditional arts programs, many of which are housed in state arts agencies and regional arts organizations. The Folk & Traditional Arts Infrastructure Initiative, now in its fourth year, addresses the need to strengthen an infrastructure of support for these art forms—which reflect the rich culture and heritage of the United States. Arts Endowment funds go toward technical assistance, research, programming, and documentation in the folk and traditional arts. In FY 2001, 33 grants were awarded to organizations in 31 states as well as Guam and the District of Columbia for a total of \$800,000.

### MID ATLANTIC ARTS FOUNDATION PRESERVES CULTURAL HERITAGE OF DELMARVA PENINSULA

Created in 1979 to encourage continued development of the arts and to support arts programs on a regional basis, the Mid Atlantic Arts Foundation is dedicated to the growth and appreciation of the arts throughout the region. One of the Foundation's program areas is traditional arts, addressing the needs of the region's folk and traditional artists, arts organizations, and constituents. In FY 2001, the Foundation received a \$22,000 NEA Folk & Traditional Arts Infrastructure Initiative grant to support an audio tape tour that promotes the traditional culture of the people on the Delmarva Peninsula.

The Delmarva Folklife Project focuses on the Delmarva region, which is defined by the land and waterways of the Chesapeake Bay area, including parts of Delaware, Maryland, New Jersey, and Virginia. By viewing the peninsula as a cultural region, the Foundation has been able to identify and document an otherwise hidden network of cultural connections that cross ethnic, professional, religious, and community lines. The pace of demographic changes, commercial development, environmental pressures, and diminishing economic opportunity presents a constant threat to the maintenance of certain cultural traditions on the peninsula.

As part of the multi-year initiative, the Delmarva Folklife Project field team will work with local arts organizations, museums, historical societies, heritage and preservation committees, economic development councils, and tourism commissions. The project will create a guide to help local community-based organizations connect to the resources and develop programs that conserve and promote traditional culture on the Delmarva Peninsula, and an audio tour of the region. The audio tour will highlight the traditions, people, and places that make the region unique and distinctive, and may serve as a model for further efforts in educating the public about folklife. Both the guidebook and audio tour will be based primarily on the research and fieldwork conducted by the Delmarva Folklife Project and will be available in 2002.



**Scene from the Hispanic Festival in Georgetown, Delaware; Latinos are the fastest growing population in the Delmarva region. Photo by Katherine Borland**

## INTERNATIONAL EXCHANGES

To share the excellence and diversity of American arts, the NEA supports international activities that showcase our nation's arts abroad and also enrich the artists' work through new experiences with different cultures. The NEA works with CEC International Partners on ArtsLink, an exchange program with Central and Eastern Europe, Russia, the Newly Independent States, and the Baltics. Another program, the Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International, supports the participation of American artists in international festivals and exhibitions across the globe. The NEA's partners in the Fund are the U.S. Department of State, the Rockefeller Foundation, and the Pew Charitable Trusts. The NEA also works with the Japan/U.S. Friendship Commission on the U.S./Japan Creative Artists' Program, which provides six-month residencies in Japan for artists in any discipline to explore aspects of Japanese culture that are relevant to their creative work.

### FIRST AMERICAN DANCE COMPANY APPEARS AT INTERNATIONAL CHOREOGRAPHY FESTIVAL IN BELARUS

The International Festival of Modern Choreography (IFMC) in Vitebsk, Belarus, began in 1987 to highlight innovations in the forms and techniques of dance. IFMC is considered one of the biggest and most prestigious forums on contemporary dance in Eastern Europe, with its main event being the international competition biennale. More than 40 prominent dance companies and solo dancers from Russia, Ukraine, Lithuania, Estonia, Moldova, Poland, Germany, France, Netherlands, Israel, China, and Japan have performed at IFMC in recent years.

**Jessica Cressey of Dancing People Company in *In the In Crowd*, choreographed by Robin Stiehm, during the company's performance at the International Festival of Modern Choreography in Belarus. Photo by Vladimir Bazan**



In 2001, the Fund for U.S. Artists at International Festivals and Exhibitions supported Dancing People Company (DPC) of Sandstone, Minnesota with a \$5,000 grant to attend IFMC, the first American dance company to do so. DPC was committed to making this connection across cultures and saw it as an investment in the company's creative growth. DPC presented three performances (reaching approximately 3,600 audience members), and members of the company taught six master classes at the festival. In addition, DPC artistic director Robin Stiehm served on the panel of judges for the international competition.

Every DPC performance was sold out at the 1,200-person theater, as interest in seeing the American professional dance company was high. DPC performed one full evening performance and two other short programs. The audiences were very receptive to DPC's performances and there was much media interest as well.

The interaction between DPC and dance companies from other countries exposed the American dancers to new techniques and inspired a deeper commitment to their art. Upon her return to the U.S., Stiehm immediately created a new dance, stimulated by the varied work she had seen and artists she had met at the festival.

## INTERAGENCY PARTNERSHIPS

The NEA works with more than 20 other federal agencies on projects that provide opportunities for thousands of Americans to experience quality arts programming throughout the country. These joint projects help to expand the reach and impact of federal arts dollars, and provide a national model for the types of partnerships the NEA encourages at the state and local levels. Federal partnership programs range from after-school arts education for youth, recognized annually by the Coming Up Taller Awards, to arts initiatives in rural communities under the Arts and Rural Community Assistance Initiative. Federal partners include the Department of Education, the Department of Agriculture, the National Park Service, the National Endowment for the Humanities, and the President's Committee on the Arts and the Humanities.

### KENTUCKY EARLY CHILDHOOD CENTER IS HONORED WITH A COMING UP TALLER AWARD



The James E. Biggs Early Childhood Education Center is located on a busy street in Covington, Kentucky, where low standardized test scores,

high poverty, and increasing school dropout rates are prevalent. In 1996, the Biggs Center added the fine arts to its array of services for underserved children ages 3-5 in its community. Through its hard work and dedication, the Biggs Center's work in early childhood arts education earned the Center a Coming Up Taller Award in FY 2001.

The Coming Up Taller Awards, begun in 1998, are annually presented to ten organizations that provide America's young people with creative learning opportunities outside the regular school day. Awards of \$10,000 each are bestowed to the honorees in a ceremony in Washington, DC. The award program is sponsored by the President's Committee on the Arts and the Humanities, National Endowment for

the Humanities, and the NEA, and brings national attention to these recipients as well as support for their continued work.

The Biggs Center offers a variety of arts instruction services that serve not only the children but the parents and community as well. The Center's Family Literacy Campaign brings in storytellers to coax stories from the children; then, a theater artist works with the children and their parents on a community performance based on the stories. This campaign has helped increase the children's early reading ability and encouraged them to see learning as fun.

The Biggs Center works in other art forms as well: a potter helps children and parents create tile murals based on a favorite children's book; a photographer teaches children how to use a camera to understand better the world around them; and teachers lead students in a survey of visual artists such as Jackson Pollock, Alexander Calder, and Marc Chagall, having the children interpret the different painting styles.

"I believe some of these children will grow up to be great artists," said Dr. Diane Roketenetz, director of the Biggs Center, "and all of them will be in a much better position to be successful."

**As part of the Biggs Early Childhood Education Center's art instruction classes, which received a 2001 Coming Up Taller Award, children studied Robert La Duke's *Big City* and then created artwork related to their own city. Photo courtesy of the Biggs Center**

## NATIONAL MILLENNIUM PROJECTS

Over the past few years, the NEA has funded National Millennium Projects to support artistic activities in local communities in all 50 states, increasing public awareness of the nation's cultural life. Projects that have been supported under this initiative include LIVE! at the Library 2000, in collaboration with the American Library Association; The Mars Millennium Project, an interdisciplinary learning project sponsored in partnership with the U.S. Department of Education, the National Aeronautics and Space Administration, and J. Paul Getty Trust; and the National College Choreography Initiative, in collaboration with the national dance service organization Dance/USA.

### CHOREOGRAPHER-IN-RESIDENCE SHARES EXPERIENCE WITH DANCE STUDENTS IN AKRON, OHIO

**Choreographer-in-residence Jill Eathorne Bahr teaching students at the University of Akron, Ohio during her participation in the National College Choreography Initiative. Photo by Jim Manning**

A 1979 graduate of the University of Akron, Ohio dance program, Jill Eathorne Bahr, now an award-winning choreographer, returned to the university in 2001 as a choreographer-in-residence through the NEA National College Choreography Initiative. Through this program, colleges and universities nationwide bring in professional dance artists to restage classic American dance works or create new works for students. A significant component of the program is the sharing of work with the larger community beyond the student population through outreach activities. Grants were awarded to universities in all 50 states and the District of Columbia.

The University of Akron received a \$10,000 grant to support Bahr's residency and outreach activities, which included master classes, lectures, and a touring program for area public schools. Bahr, who is the resident choreographer for the Charleston Ballet Theatre in South Carolina, has created more than 30 original ballets in her 14 years with the company. In addition, Bahr has worked for the previous 15 summers at Boston Ballet teaching young dancers.

Bahr brought her breadth of experience and knowledge to the students of the university's dance program, which has been rated as one of the top 28 dance programs in the United States by *Dance Spirit* magazine. She made it clear to the students that the only way to succeed in dance with so much competition is through hard work and strong motivation, and worked with them on a presentation for March 2002.

Bahr presented her work *Foxtrot Circa 1990*, a ballet for 11 dancers set to the music of noted composer John Adams. The piece updates the foxtrot dance of the 1940s to evoke the excitement of a generation whose expression of freedom was exemplified through the dance.



## NEW PUBLIC WORKS

The New Public Works initiative provided \$490,000 in grants to ten organizations to help fund national design competitions that will result in a range of public projects from schools to housing to parks. The NEA's support helps to defray the costs of running these national competitions, including funding for honoraria to participating designers and jurors. The winning projects will develop the highest quality of design for these community structures, involving landscape architecture, urban planning, architecture, and industrial design.

### QUEENS MUSEUM OF ART UNDERGOES EXPANSION WITH NEA HELP

The New York City Department of Design and Construction was awarded an NEA New Public Works grant of \$50,000 to support a two-stage open design competition for an expansion of the Queens Museum of Art. The New York City Department of Cultural Affairs and the Queens Museum of Art are partners in this project.

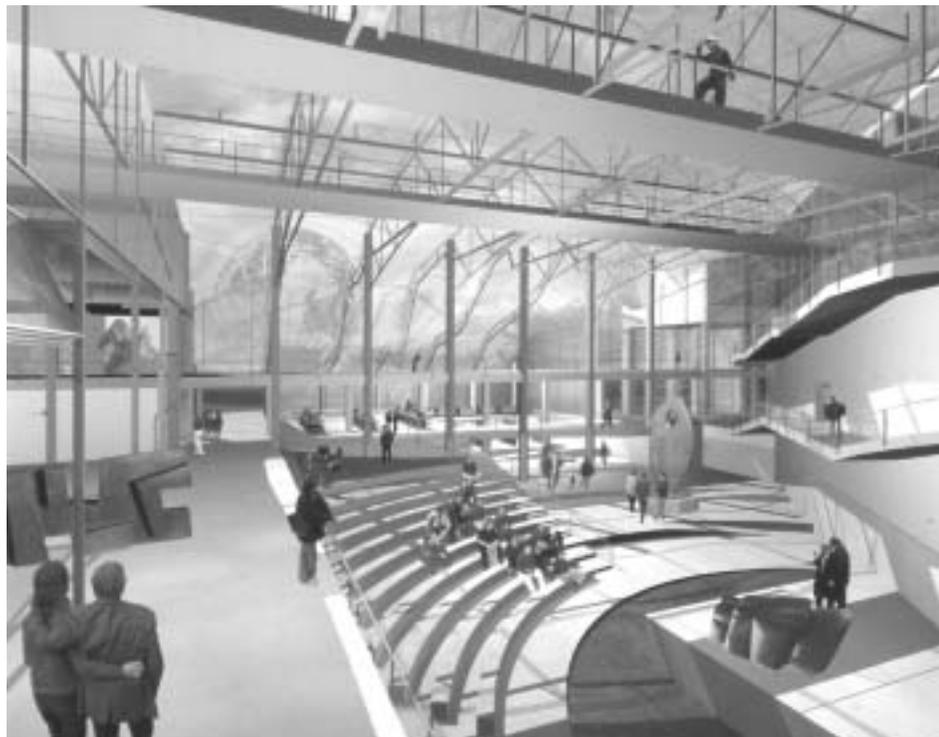
The Queens Museum of Art was founded in 1972 and is dedicated to presenting high quality visual arts and educational programming for the citizens of New York, particularly residents of Queens. The museum is located in the New York City Building, which is the only surviving building from both the 1939 and 1964 World's Fairs. Currently, half of the building is used as a skating rink; the proposed project will relocate the skating rink and utilize this space to expand the museum, doubling its size. The expansion will allow the museum to host many different kinds of art and educational programming and permit larger audiences for its exhibits. The museum serves more than 200,000 persons a year.

Although the NYC Department of Design and Construction previously has been responsible for award-winning and ambitious work, the NEA-funded competition was an opportunity to reach new architectural talent outside the department's existing resources. In the first phase of competition, individuals or teams were invited to submit conceptual proposals for inno-

vative approaches to the museum's expansion. After the finalists were selected, a symposium was staged for the competitors to meet with and listen to community groups, parks officials, and the museum staff. In the second phase, selected finalists received a stipend to develop their proposal into a design. The entries from both phases of the competition will be exhibited by the museum.

The winning design was proposed by California firm Eric Owen Moss Architects. In transforming the museum building into a 100,000-square-foot visual and performing arts complex, Moss plans on replacing the middle third of the building with an amphitheater covered by a cascading glass façade.

**Eric Owen Moss Architects' winning design for the new Queens Museum of Art with an amphitheater covered by a cascading glass façade. Design courtesy of Eric Owen Moss Architects**



## OTHER INITIATIVES

The NEA supported additional Leadership Initiatives during FY 2001, such as **JazzNet**, a collaboration of the Arts Endowment, Doris Duke Charitable Foundation, and Nonprofit Facilities Fund to further jazz creation, presentation, and education; and the **Arts Education Partnership**, a national coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in schools. More examples include:

### SESAME STREET MUSIC WORKS

#### CREATORS OF *SESAME STREET* PRESENT MULTIMEDIA PROGRAM FOR PRESCHOOL MUSICAL EDUCATION

Sesame Workshop, a nonprofit educational organization best known as the creators of the immensely popular educational television program *Sesame Street*, received a \$25,000 NEA Leadership Initiative grant in FY 2001 to create Sesame Street Music Works, a multimedia educational program designed to provide parents, early childhood professionals, music educators, and music therapists with tools and activities to bring music to life for young children.

This program includes a free toolkit and an interactive Web site to help children to create, explore, and learn through music. The kit—which has been distributed to more than 65,000 educational organizations and homes in nearly every state—includes a 25-minute video featuring Muppet characters learning the joys of music-making; a guide with instructions for making simple instruments, learning activities, and information on music in child development; and a colorful poster. All the materials in the toolkit are in both English and Spanish.

The program's Web site, [www.sesameworkshop.org/sesamestreet/music/](http://www.sesameworkshop.org/sesamestreet/music/), includes a section on pre-school development and music with age-appropriate musical activities, and the Sesame Music Zone, which offers interactive educational games in four thematic areas led by Sesame Street characters.

Sesame Workshop is evaluating the use of the material by parents, educators, and children, and the extent to which their attitudes toward music and the arts have increased or improved.

Additional partners in this initiative include NAMM – the International Music Products Association, MENC: the National Association for Music Education, and the Texaco Foundation.



**A guide with instructions for making simple instruments, learning activities, and information on music in child development is included in the Sesame Street Music Works toolkit in both English and Spanish. Image courtesy of Sesame Workshop**

## VISUAL ARTISTS FELLOWSHIP ARCHIVE

### NEA AND SMITHSONIAN INSTITUTION CREATE ARCHIVE OF VISUAL ARTISTS FELLOWSHIP PROGRAM

Beginning in 1998, the NEA partnered with the Smithsonian American Art Museum to create an electronic archive that documents the history, artists, and awards of the NEA's Visual Artists Fellowship Program. The Visual Artists Fellowships, along with all other competitive individual grants (except the Creative Writing Fellowships), were eliminated by Congress in 1996. The documenting of the Arts Endowment's pre-1996 fellowship program presents a history of the visual arts in America in the latter part of the 20<sup>th</sup> century for use by researchers, scholars, and others interested in the arts. In FY 2001, the NEA provided \$150,085 for the project.

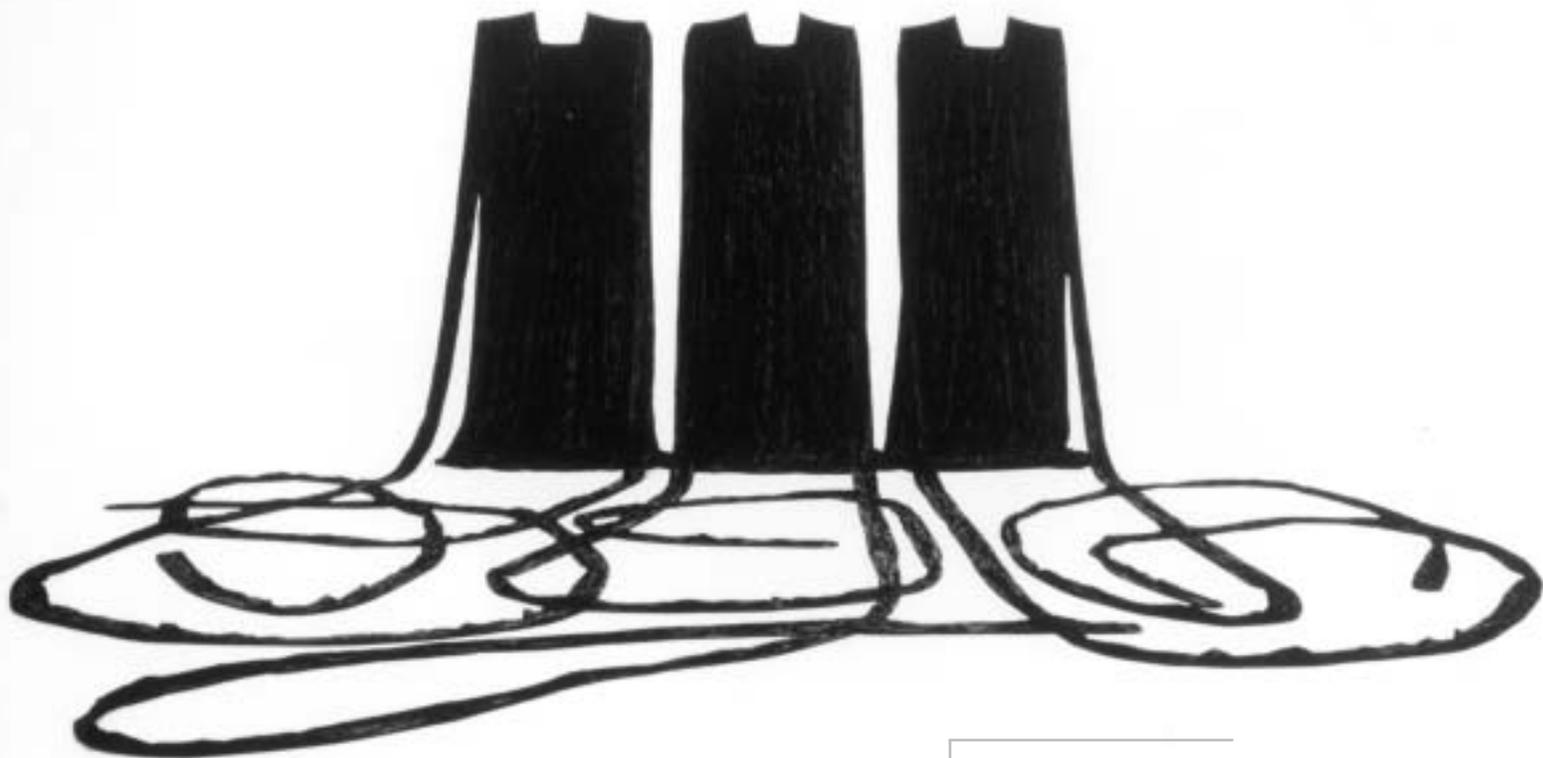
From 1966 to 1995, 6,500 fellowships were awarded to approximately 5,000 artists in the disciplines of painting, sculpture, crafts, works on paper, photography, printmaking, video, performance art, installation work, and other visual art forms. Many of the most influential and critically acclaimed American artists of this period received a fellowship, some early in their careers, giving them crucial incentive and timely opportunities to grow professionally. Museum staff, working with the NEA Visual Arts staff, compiled information and obtained work samples from all the fellowship awardees.

The archive contains brief biographical information on each artist who received an NEA Visual Artists Fellowship (whether directly from the NEA or through one of the regional arts organizations), digital images of the artworks submitted with grant applications, and factual information about the award (such as date, amount, category of award). The archive is available online at the Smithsonian American Art Museum in Washington, DC.

Corresponding with the archive, a 256-page coffee-table book was published in 2001 by Harry N. Abrams, Inc. on the Visual Artists Fellowship Program. *A Creative Legacy: A History of the National Endowment for the Arts Visual Artists Fellowship Program* includes 293 illustrations with 100 plates in full color, offering a broad sampling of the high quality work by a number of artists who received grants. Narrative essays on the history of the program, as well as listing of all fellowship awardees and application review panelists, are also included.

**Contemplating the View at Muley Point, Utah (1994) by Mark Klett, who received Visual Arts Fellowships in 1980, 1982, and 1984 for his photography.**





*Black Gowns (1994) by Beverly Semmes, who received Visual Arts Fellowships in 1991 and 1994 for her fabric sculptures. Photo by Charles DuPrat, Paris*